

**W. C. T. U. Notes.**

Woman's Christian Temperance Union first organized in 1874.  
 AIM.—The protection of the home, the abolition of the liquor traffic and the triumph of Christ's Golden Rule in custom and in law.  
 Motto—For God and home and Native Land.  
 Badge—A knot of White Ribbon.  
 Watchword—Agitate, educate, organize.  
 Let us not therefore judge one another any more, but judge this rather, that no man put a stumbling block or an occasion to fall in his brother's way. RM. 14:81.  
 Business meeting of the W. C. T. U. the last Monday of every month.  
**OFFICERS OF WOLFVILLE UNION.**  
 President—Mrs. B. O. Davidson.  
 1st Vice President—Mrs. G. W. Miller  
 2nd Vice President—Mrs. J. G. Elderkin  
 Recording Sec'y—Mrs. Ernest Redden  
 Cor. Secretary—Mrs. W. O. Taylor  
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 Parlor Meetings—Mrs. D. G. Widden  
 Labrador Work—Mrs. S. W. Vaughan  
 Fisherman and Lumbermen—Mrs. W. E. Fielding  
 Loyal Temperance Legion—Mrs. W. O. Taylor  
 Flower, Fruit and Delicacies—Mrs. A. W. Bleakney  
 Press and Willard Hall—Mrs. M. P. Freeman.  
 White Ribbon Bulletin—Mrs. Hutchison.  
 Temperance in Sabbath-schools—Mr. C. A. Patriquin.

**Does Prohibition Prohibit?**

A police sergeant recently remarked when he found not a single prisoner had been brought in from 10 o'clock Saturday night until Monday morning: "Most unusual thing I ever heard of! Astounding!" This was in the large city of Philadelphia, and the police say it is the first time in the history of the city that any such thing has occurred. They can only account for it by the fact of wartime prohibition, especially as Saturday night is a period prolific of raids, fights and brawls. Usually anywhere from fifty to a hundred prisoners are brought in during Saturday night and Sunday. On the particular Saturday night in question there were but six prisoners in the cells, and all through the Sunday turnkeys were quite impatient as the hours passed with nothing to do to break the monotony through fresh arrivals. They finally began to feel surprise at so unusual an occurrence, and one of them said: "Every day will be Sunday by-and-by." To the same effect is the striking fact that a Rescue Mission for reclaimed drunkards, consisting of a farm colony, has just been compelled to close after years of earnest and busy work. There are no further cases to rescue and train. Surely these things are very significant.

Here's a record for a choir-singer. Cyrus Sidney Morris, aged 87, has sung in the choir in Malboro, N. H., uninterruptedly for 73 years, and has been 60 years a chorister, and at 87 is still leading the choir, singing the old familiar hymns and anthems, and attending to his livery business every day. Truly a record to be proud of—a shining example of what faith, energy and living a clean life can accomplish. And he still sings!

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**A Series of Talks on Music**



C. C. LAUGHER, MUS. BAC., BOWMANVILLE, Ont.  
 No. VII.

**THE OPERA**

The Opera is a dramatic entertainment of which music forms an essential, and not merely an accessory part. Music and acting have been associated from the very early savage days when the music was only the beating of the Tom-Tom, and the acting was the wild movement of the war dance. We now regard opera as a great display of action, beautiful scenic effect, a big orchestra and fine singing. The aim of the opera is to interpret the drama, yet there is little speaking and much singing. There are various forms of opera and I will mention just the most important: opera ballad—sentimental; opera buffa—comic or low comedy; opera dramatic—romantic; grand opera—all singing, full orchestra, high musical character.

Away back in the 16th century in a beautiful city of Italy called Florence, a few gentlemen gathered together to discuss how to discover or recover the music of the ancient Greek drama, which had been lost for many centuries. The names of these gentlemen were Galileo, father of the astronomer, Caccini, Peri, Strezzi, Renuccini and some others. They met at the palace of Giovanni Bardi, and they called themselves "La Camerata." They talked of the ancient Greeks and of the Romans who sang their tragedies throughout on the stage, accompanied by an orchestra of lyres and flutes. This group of men thought it would be a great thing, and worth the effort to revive that same kind of stately entertainment.

**RENUCCINI**

One man of this company named Renuccini, wrote a story for a drama and named it "Dafne" and produced it at the house of Count Corsi, but the score has been lost. Three years later the same man, Renuccini, wrote another poem, the story of a musician named Orpheus and the opera was named "Eurydice." Two musicians of the company, Peri and Caccini, wrote music to it, but the music of Peri was considered most appropriate. This opera "Eurydice" is considered the first opera ever written, and was presented at the festivities to celebrate the marriage of Henry IV. of France to Marie di Medici. Of this opera we know very little concerning the costumes they wore or the stage setting, but we do know that the composer sang the hero's role, and back of the stage Signor Corsi presided at the harpsi-chord. This little gathering of men who worked out this opera intended it to be a revival of Greek musical work, but in place of that they unknowingly became the originators of opera as we have it to-day. Eurydice contains the great principle of the modern opera. Renuccini, seven years later wrote the libretto's for the operas "Arianna" and "Orfeo". The music was written by Monteverde.

**MONTEVERDE**

The father of instrumentation is Monteverde. He was the first to put character to the orchestra. To the opera "Orfeo" he collected an orchestra of more than 30 instruments. Monteverde is the man that invented the tremolo and pizzicato in violin playing. His orchestra consisted of such instruments as flutes, lutes, viols, harpsichords or spinet, and the orchestra was always placed behind the scenes. So far all operas had been performed in large houses or castles and not until opera was in vogue thirty-seven years, was an opera house built. The first opera house was built in Venice and from this time on the growth of opera spread into other large cities particularly Vienna and Paris.

**LULLI**

A boy named Lulli was brought from Italy when a child and worked in Paris in the kitchen of the niece of Louis XIV., later being dismissed, his musical ability earned for him a position as violinist in the King's band. He afterwards became the greatest musician of that time. Lulli wrote 20 operas in less than that number of years, and he is regarded as the originator of the overture. He is also called the father of Grand Opera and is important as having put the French school on a firm basis.

**HANDEL**

Handel was born about one month earlier than the great J. S. Bach in the year 1685 and lived 74 years, his father was a barber, and was strong against Handel being a musician. It was his desire that young George should be a lawyer. He was not allowed to attend school because he would be taught the scale but somehow a small piano called a spinet was smuggled up into the garret and George learned to play while his father was at work. Handel was recognized as a great composer, and when I tell you that he wrote 321 musical works, it seems hardly believable and included in this was the priceless heritage "The Messiah." I trust that every music student will hear this work, it is the "King of oratorios." The former part of Handel's life was taken up in the writing of operas of which he wrote 41. Then in deep disgust at his own bankruptcy brought about by an opposing element, who pushed to the front an important musician named Bononcini, Handel gave up operas and took to writing oratorio for which we know his fame as a genius rests. Later, Bononcini had to leave London, having been discovered in a dishonorable effort of claiming another's composition as his own and Handel was left master of the field.

**GLUCK**

Another man I wish to speak of is Gluck, a great original thinker. He made some changes in opera. He was born in 1714 in Bohemia but studied opera in Italy, but the latter part of his life was spent in Paris. Gluck broadened out opera, also making the overture convey the character of the play to the spectator. Against Gluck was placed another musician named Piccini. In 1776 this man and his party sought to oppose Gluck by introducing the old form of Italian opera. He aroused great sensation and considerable party feeling. The musical world was split into two powerful parties, Gluckists and Piccinists, and there was a great fight, although no record of actual spilling of blood.

This is the way it was settled: Each composer to write the musical part to the opera called "Iphigenia in Tauris" and the music considered the most appropriate would be pronounced the "winner of the day." Gluck produced his opera in 1779, and proved his masterpiece. Piccini's appeared sometime later and suffered sadly by comparison.

**WAGNER**

Opera cannot be spoken without the name of Wagner. Wagner is spoken of as the reformer of Opera. He made it more real. He arranged that music be set to words and not words to music. Wagner is the most important figure in all the three hundred years of opera. He brought music to its true purpose to support the poem to strengthen the expression and feeling. The world is willing to say that the art for which the nineteenth century will doubtless be remembered is the musical and dramatic art of Richard Wagner.

In closing, it will be seen that Italy is first responsible for opera and Italy is justly proud of the honor, also that Verdi, the grand old man in opera of the 19th century, is an Italian. Verdi was born in 1814 and died in 1901. He wrote many operas and his opera Falstaff is supposed to be his masterpiece and was written when 80 years of age.

**Rod and Gun**

"Laws of the Herd and Flock" is the title of an engrossing nature article in Rod and Gun in Canada for February. George R. Belton, the well known western writer, is the author of this article, which is only one of the ten stories and articles in this issue of Canada's leading sportsmen's monthly. A few of the other stories are a "North West Mounted Police Dog," by Don Kello; "Silver Tip," by H. Montimer Batten; "Luck Don't Count," by Richard K. Wood, and "Old Squaws," by F. V. Williams. The introduction of reindeer into Canada is discussed in an able manner by Harry Bragg. The usual interesting departments dealing with the activities of rod, gun and trap are contained in this issue which is now on sale at the news stands, W. J. Taylor, Ltd., Publishers, Woodstock, Ont.


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